

TEEN TALENT 26



MUSIC DIVISION

PSALM 100:1



SPONSORED BY THE CHURCH OF GOD
INTERNATIONAL YOUTH AND DISCIPLESHIP DEPARTMENT

vocal categories

Female Vocal Solo

Male Vocal Solo

Rap Solo

Small Vocal Ensemble (2-5 vocalists)

Large Vocal Ensemble (6+ vocalists)

Church Choir (13+ vocalists)

State/Regional/National Choir (13+ vocalists)



INSTRUMENTAL CATEGORIES

Piano

Keyboard

Organ

Strings Bowed

Strings Plucked

Woodwind

Brass

Percussion- Definite Pitch

Percussion- Indefinite Pitch

Small Instrumental Ensemble (2-9 instrumentalists)

Large Instrumental Ensemble (10 + instrumentalists)

Steel Drums Ensemble

Small Group Contemporary Christian Performance (2-6 participants)

Large Group Contemporary Christian Performance (7+ participants)

Solo Songwriting



NOTICE

Teen Talent Performance Protocols

Given the change in the culture and world around us, we felt it necessary for protection and clarity to make the following statement regarding prop weapons and the use of sexually graphic material in Teen Talent competitions on all levels.

Weapon Portrayals

These are the restrictions for any group, team, skit, or individual that could in the process of competition need to act out or demonstrate weapons of any type.

1. A "prop weapon" is defined as any item that can be used to harm an individual or group of people. These include, but are not limited to, a gun (of any type), bow, arrow, crossbow, knives, swords, clubs, and bats.
2. At no time will a "prop weapon" be used in ANY way.
3. There will be no use of blanks, caps, or any other device that would audibly or visibly imply an explosion or gunshot.
4. All gunshot-type sounds must be accomplished using a stage device such as a slap-stick.

Sexuality Portrayals

At no time will an actor/performer act out a sexually graphic event of any type.

Emergency During Performances

All performances are restricted to the designated area of the stage. Should there be a costume malfunction, injury, or sudden illness, the affected participant should exit immediately to the staging area located at the rear of the stage.

Because of the weight of these procedures, if there are any questions, please contact your State/Regional Youth Director. Failure to adhere to these policies will result in the immediate removal and disqualification of the teams, groups, or individuals performing.



PART ONE

Participation Requirements

1. Any vocal participant may perform their selection(s) in a native language (e.g., Spanish, French, German, Korean, etc.). Participation is limited to the performance of Christian music by Christian artists, or classical pieces. In addition, the participant is required to submit English lyrics to the adjudicators.

2. Primary accompanists for vocal or instrumental ensembles and choirs are not required to adhere to the age requirements. In the case of an instrumental ensemble, the keyboardist (piano, organ, or electronic keyboard) is not required to meet the age requirements as long as the player is not an integral part of the ensemble. Only those teen players who are an integral part of the ensemble qualify as participants and will be judged.

3. Vocal participants may hold a microphone while singing in the competition. (Warning: proper microphone technique is important when a vocal participant selects to hold the microphone. An entry runs a "high risk" of being either too close or too distant from the microphone. Points may be subtracted if adjudicators determine that a contestant's microphone technique distracts or interferes with the overall performance.)

4. Participants from the same local church may enter more than one category as long as their participation in any other category or ensemble clearly demonstrates a change of composition in the entry group.

5. Local churches are permitted to enter only one choir in the Teen Talent Competition.

6. In the State/Regional/National and International finals, participants in each category perform one selection with the exception of choirs who will perform two selections, one mandatory and one of their choice.

7. Instrumentalists either performing as a soloist or an ensemble may choose a sacred piece of music OR a single movement of a larger work from the classical canon (such as from a sonata or concerto) that will accentuate and display the full range of both the performer(s) and the musical instrument(s).

8. It is the participant's responsibility to upload his/her song selection before the competition. Contestants and coaches are **STRONGLY** encouraged to bring a backup of your pre-recorded music because unforeseen technical failures could happen at some point, so you want to be prepared. Also, you may use this extra copy for your personal practice sessions.

Warning: If adjudicators determine background vocals or duplication of the solo instrument on the track distracts or interferes with the performance, points will be subtracted from the score.

9. If the participant is engaged in competition in another division, it is his/her responsibility to notify the Director of the session in the event of a conflict in schedule.

10. Instrumental Musical Performances must be "live." Pre-programmed sequencing is allowed in any of these categories but will not be considered in the adjudication process.

PART TWO

Description of Categories

Category 1: Vocal Solo (3-5 min.)

The traditional Vocal Solo Category includes two areas of participation: Female Solo and Male Solo There will be a winner in each area.

1. Accompaniment is optional in all sub-categories. Instructions for the use of pre-recorded music is detailed in the opening guidelines.
2. Selections may not be less than 3 minutes and not more than 5 minutes.
3. Only the vocal performance is adjudicated.

Category 2: RAP Solo (3-5 min.)

1. Rap is the art of communicating through rhythm and rhyme, and this competition will consist of one speaking participant, either male or female.
2. Rap lyrics do not have to be the original work of the participant. However, any previously created beat or musical hook samplings must be given proper credit.
3. Complementary (not predominant) background vocals are allowed but will not be part of the final scores.
4. A keyboard and standard drum set are provided. Students wishing to use drum machines must provide their own.
5. Rap entries that include additional "beat-box" or "hype-man" member(s) are allowed but will not be part of the final scores. "Beat-Box" or "Hype-Man" participants do not need to meet the age requirements of Teen Talent.
6. Rap entries must be memorized.

Category 3: Vocal Ensembles (3-5 min.)

The Vocal Ensemble Category is divided into two areas of participation - Small Ensemble and Large Ensemble -with a winner in each area. Only the vocal performance is adjudicated.

- The Small Vocal ensemble consists of two to five singers.
- The Large Vocal ensemble consists of six to twelve singers.
- The Small & Large Vocal ensembles may be all male, female, or mixed.
- Accompaniment is optional.

Category 4: Church Choir (3-10 min.)

1. The Church Choir consists of 13 or more participants
2. Choirs may be all male, female, or mixed.
3. May perform with or without a conductor.
4. Accompaniment is optional.
5. Choir entries will perform two musical selections (one required song and one free choice.)
6. Only the vocal performance is adjudicated.
7. State/Regional/National Choir (*International Competition only*) - Different churches from a state/region/nation joining together to participate with or without a conductor. To qualify as a choir there must be a minimum of 13 participants.



WARNING

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Category 5: Instrumental Solo-Keyboard (3-5 min.)

The Instrumental Solo - Keyboard category consists of solo performances in three areas of participation with a winner in each area. The three areas are:

- Piano
- Electronic Keyboard
- Organ

Category 6: Instrumental Solo - Non-Keyboard (3-5 min.)

The Instrumental Solo - Non-Keyboard Category includes six areas of participation with a winner in each area:

- Strings Bowed (violin, viola, cello, double bass, etc.)
- Strings Plucked (acoustic or amplified guitar, banjo, mandolin, harp, lute, autoharp, etc.)
- Woodwind (flute, harmonica, piccolo, clarinet, saxophone, oboe, bassoon, contrabassoon, etc.)
- Percussion Definite Pitch (timpani, kettledrums, xylophone, glockenspiel, orchestra bells, tubular bells, chimes, marimba, steel drums, etc.)
- Percussion Indefinite Pitch (drums [acoustic or electric], cymbals, triangle, gong, tam-tam, tambourine, woodblocks, temple block, castanets, maracas, claves, or any combination of the indefinite pitch percussion instruments may be played by one player.)
- Brass (trumpet, trombone, french horn, etc.)

Category 7: Instrumental Ensemble Category (3-7 min.)

The Instrumental Ensemble Category is divided into four sub-categories:

- The Small Instrumental Ensemble is defined as two to nine players performing on any combination of instruments. The participants may perform with or without a conductor.
- The Large Instrumental Ensemble is defined as ten or more players performing on any combination of instruments. The participants may perform with or without a conductor.
- Steel Drum Ensemble is two or more participants performing together using steel drums.
- Each ensemble player must perform on only one instrument each for the entire performance. The exception to this is Percussion Instruments with Indefinite Pitch where multiple qualifying instruments may be played by one performer.

Category 8: Contemporary Christian Performance Group (3-7 min.)

Contemporary Christian Performance is defined as a group of participants comprised of any combination of vocalists and instrumentalists. This category is divided into two areas of participation - Small Group and Large Group - with a winner in each area.

1. Each group will perform one selection.
2. Christian music styles may include but are not limited to: contemporary, pop, jazz, bluegrass, folk, rock, rap, alternative, gospel, praise and worship, country, etc.
3. Instructions for the use of pre-recorded music is detailed in the opening guidelines.

Category 9: Songwriting (2-7 min.)

Songwriting is the creative process of writing original songs that express Christian faith, values, and teachings. This category encourages participants to craft lyrics and melodies that reflect their personal faith journey and communicate a message consistent with Christian principles. The songwriting category is a solo category and open to individuals who wish to showcase their talent in writing original music and lyrics.

- All songs submitted must be original, both in lyrics and music and should not include any pre-existing melodies, lyrics, public domain or copyrighted material unless properly licensed and credited (with proof of license provided).
- The song must have a clear structure (e.g., verse, chorus, bridge, etc.). Both lyrics and music must be clearly and cohesively aligned.

Submission Requirements

- Upon being introduced before the adjudicators and audience, participants must hand-submit to the adjudication panel the following materials:
 - (hard copy) sets of lyric sheets. Lyric sheets must be typed with the sections of the song clearly marked (chorus, verse, bridge, etc.). Lyric sheets should have a title page that includes the following information as listed in the order below:
 - Song Title
 - Category
 - Composer(s)
 - Church name, State/Region
 - A brief written description (150-200 words) of the song's inspiration, theme, and intended message.
 - Should the participant advance to International Teen Talent, he or she must submit the aforementioned materials (lyric sheet document and written description) via upload link that will be provided.

Songwriting Performance:

- Participants song writing entry **MUST BE performed live**. Entry must be performed by themselves or have someone else perform it for them. The performance is not judged; only the song is evaluated.
- Use of instruments, backing tracks, or acapella arrangements is allowed.
 - While high production quality is not required, a recording must be clear enough for judges to properly hear and evaluate the song.
 - Overly produced tracks that detract from the songwriting focus may be penalized and will not improve your score nor increase your success.
- The performance must be memorized by the presenter. If the presenter has an accompanist, the accompanist may use music.
 - If the performer is accompanying himself or herself, he or she must present from memory.

[SPECIAL NOTE]

Entrants in this category cannot be signed to or have any affiliation with a major label record company (i.e. Sony BMG, EMI Group, Universal Music Group, or Warner Music Group, etc. or any of its affiliates, subsidiaries or imprints) or have distribution through any label or its affiliates.

The song entered cannot be owned in any part by a music publishing company (entrant must own 100% of the publishing rights to the song).

PART THREE

Glossary of Terms

- **Appearance:** Should reflect a standard of Christian maturity, conducive to a worship setting.
- **Arrangement:** Should be performed so that it is musically distinctive and pleasing to the listener in a worship setting.
- **Distractions:** Talking, inattentiveness, chewing gum, or recognition of a mistake by looking at each other are encompassed in discipline.
- **Entrances and Exits:** Participants should walk naturally, directly, and quickly to the spot. After the performance is finished, they should exit as briskly as possible.
- **Expression:** The performer's manner of conveying meaning, emotion, or mood through music.
- **Interpretation:** Rendering a musical composition according to one's own idea of the composer's intention. It involves the individual touch that a participant brings to the music.
- **Phrasing:** Corresponds to sentences in speech. These musical patterns should flow from one to another without a break or a breath in the middle of the phrase.
- **Stage Presence:** Reflects confident control by the dominant figure(s) in the performing situation. Eye contact by vocalists is an important consideration.
- **Style:** The distinctive manner in which the musical composition is performed, giving it an individual character of its own. (gospel, country, praise and worship, etc.)
- **Blend:** All singers should strive to work for uniformity/sameness of sound in the selection no one/group should 'outshine' another.
- **Breathing:** Breath control simply means keeping the musical tones flowing evenly, freely, and firmly, without strain.
- **Diction:** (naturalness, purity of vowels, clarity of consonants) Each word should be pronounced distinctly so that the listeners may understand clearly. Breathe properly and sing with a relaxed free tone.
- **Pitch Level:** When one sings below the pitch, the singer flats; if one sings above the pitch, the singer sharps.
- **Posture:** The singer should never stand slouched. The best position for the arms is hanging naturally. Don't allow the head to turn upward or downward when singing higher or lower notes.
- **Unification:** Correctly integrating the elements of blending, balance, and dynamics to provide a feeling of uniformity in the selection.

VOCAL SOLO: RAP

- **Christian Message:** Presents a clear Christian message with ministry effectiveness in mind. The subject matter and language used is suitable for a Christian presentation.
- **Clear Concept:** understandable meaning of the message being presented.
- **Command of the Stage:** Vocal clarity, projection, phrasing, and timing are important elements in showing control.
- **Control:** Maintaining quality sound with appropriate volume during your presentation.

VOCAL SOLOS & ENSEMBLES:

Accuracy Level: How well a performer centers on the pitch throughout the composition.

PART THREE

Glossary of Terms

- **Creativity**: Uniquely you. The energy, enthusiasm, and portrayal of the message of the piece are elements that make you stand out as a successful performer.
- **Energy**: During your performance you demonstrate emotion with exaggerated energy for the lyrics.
- **Expression**: facial expressions and body language should help to convey the message of the piece.
- **Interpretation**: The overall effectiveness/impact of the message. The lyrics, motions, and music should complement each other.
- **Motions**: Hand and arm gestures that you make during the performance should enhance your presentation.
- **Memorization**: Presentation is done without words, notes, etc.
- **Overall Effectiveness**: How all the parts of your performance fit together. Visible evidence of spiritual motivation demonstrated with sincerity and passion.
- **Breathing**: In this category, applies only to wind instruments. For the purpose of playing wind instruments, breathing should be accomplished in a natural and relaxed manner. There should be no tension.
- **Bowing**: The technique used in playing the following specific string instruments: violin, viola, cello, and double bass.
- **Control of Tone**: The performer's ability to produce varying types of tones (loud or soft, smooth, or short and choppy) to meet the demands of the music and keep command of the instrument.
- **Embouchure**: The mode of applying the lips and mouth to the mouthpiece of a wind instrument.
- **Finger Dexterity**: The methodical use of the fingers performing with skill.
- **Organ Registration**: Coincides with the style of music to be performed and may change during the performance.
- **Pitch Level**: The performer's playing each tone centered on the pitch.

INSTRUMENTAL SOLOS & ENSEMBLES

- **Accuracy Level**: The ability of the instrumentalist to avoid sliding into pitches.
- **Articulation**: On wind instruments, articulation is concerned with the use of the tongue, breath, and embouchure in starting, stopping, accenting, and slurring of a tone on the instrument.
- **Beauty**: The performer should strive to allow the instrument to present its expressive value in the music. The instrument should set the specific mood of the music.
- **Blend and Balance**: Fairly equal distribution of instruments on each part.
- **Position (body, hands, and instrument)**: The position of the instrument in relation to the body determines the tone quality and fluency of the performance.
- **Precision**: The exactness of the overall performance.
- **Rhythm**: Measured motion; the flow of the music.
- **Tempo**: The rate of speed of the music ranging from the slowest to the quickest.
- **Quality**: The characteristic of tone which enables the listener to distinguish one instrument from another.

PART FOUR

Preparing an Entry

PREPARATION

- Seek professional help from qualified ministers of music, instrumental teachers, voice teachers, music teachers, etc.
- Listen to recordings and attend performances of good musicians. This will help you to recognize effective singing or playing.
- Obtain an accompanist, if possible, rather than attempting to accompany yourself in a vocal solo competition. You will be rated only on your vocal performance and not your accompanying ability.
- Rehearse in the designated place before the competition time. This will give you a better idea of how your performance will sound acoustically.
- Choose several selections suitable for competition and refine them. Then choose your best selection. Get an early start on this process.
- “Warm up” before singing in competition.

PERFORMANCE

- Signal the accompanist (if one is used) by some prearranged sign when you are ready to begin. This can be a slight nod as you turn your head in the accompanist’s direction.
- Stage presence is a vital factor in all categories. Humming a beginning pitch, blowing through an instrument, plucking strings, or other similar actions will result in lower scoring.
- If you make a mistake, proceed as though nothing has happened. A facial grimace or another physical reaction will minimize stage presence.
- When competing as an organist or electronic keyboard participant, take adequate time before performing to set-up the desired registration.
- Background vocals or duplication of solo instruments should not distract or interfere with the actual performance. Contestants will be responsible for the quality of the accompaniment utilized.
- Vocal participants may hold a microphone while singing in the competition.

“Make a joyful noise
unto the Lord.”

—*Psalm 100:1*

Music

TEEN TALENT MUSIC DIVISION

adjudicators' summary

Name _____

Category _____ Date _____

Age _____

Local Church & State/Region _____

NOTE: This is to be prepared from the adjudicators' individual sheets by someone assigned the responsibility. Follow the provided instructions.

		ADJUDICATORS					
		1	2	3	4	5	TOTALS
FACTOR AVERAGES	1 _____						
	2 _____						
	3 _____						
	4 _____						
	5 _____						
	6 _____						
	7 _____						
	8 _____						
	9 _____						
	10 _____						
TOTALS							GRAND TOTAL

COMBINED AVERAGE _____

COMBINED RATING _____

FOR ADJUDICATORS ONLY

Final Average and Rating: After reviewing the above objective analysis and deliberating the matter in view of all entries within this category, the adjudicators have awarded the following average and rating.

AVERAGE

RATING